



LITERARY SUPPLEMENT

TLS

6 OCTOBER 1972
No. 3,683

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THE TIMES LITERARY SUPPLEMENT

FRIDAY 13 OCTOBER 1972 • No. 3,684 • Price 12p

CHOOSING A DICTIONARY

CHOOSING A DICTIONARY

But are today's bargains in English dictionaries? On the grounds that the latest is by the most up to date, the reader might well choose one of the two newest arrivals: Chambers Twentieth Century and Hamlyn. The difference in price, which might be made easier by the fact that each dictionary is an example of two very different approaches to the subject, is a small one on the one hand, and an enormous one on the other. The Chambers Twentieth Century is a single small, though now hoisted, book of 1,649 pages, demands sacrifice elsewhere. These are in ease and clarity of layout (though the free use of bold type helps), often, in explicitness of definition. Everything possible is "run on", main senses are not separately numbered or otherwise marked off, and definitions are as laconic as may be, favouring, whenever possible, the "synonym" to the "analytic" type of definition, and sometimes plainly skimped or circular. Unlike its own "pocket" companion, the excellent Chambers New Compact Dictionary, the Twentieth Century has no "examples of usage" or brief "forcing" contexts to fix the senses.

Other British desk dictionaries, such as Cassell's Collins and the Concise Oxford, differ from Chambers in smaller or greater degree in all these respects. The Concise Oxford Dictionary has a smaller and at present less up-to-date word-list, but a less confusing layout for the more complex articles (which it subdivides into numbered major senses), and often more forthcoming definitions, as well as the best etymologies available in a British general dictionary.

Then there is A. S. Hornby's admirable Advanced Learner's Dictionary of Current English. Without exception, the Chambers and all other popular dictionaries assume, either tacitly or explicitly, that their users are native speakers of English, will not need to be told that *haskresh* does not take an article or plural, when and when not to use the will *church*, and that *invaluable*, *prefer*, *prose* (to do something, doing something) have a wider range of dependent constructions than have *hope* and *mean* on the one hand and *conceivable* and *consider* on the other. The Advanced Learner's is the only well-known dictionary which regularly provides information of this kind for its intended foreign learner users, in a clearly laid out dictionary of the central core of the English vocabulary, illustrated both with drawings and, liberally, with examples of usage.

At the farthest extreme from the laconic, unemphatic Chambers are the Oxford Illustrated Dictionary, with pictures, encyclopedic material and generous definitions, but a limited word-list, and the Hamlyn. The contents of the latter bear a striking resemblance to those of the big American Random House Dictionary, of which it is in effect a somewhat reduced and carefully anglicized version (both these dictionaries draw liberally on Random House's medium-sized and excellent American College Dictionary).

The "encyclopedic" element in the Hamlyn consists of its pictorial illustrations and the incorporation in its main word-list (it also has appendices of the usual sort) of, in effect, a putative world biographical dictionary, a dictionary of mythology and of literature and a gazetteer: at one opening, for example, we have Guy Fawkes, Fata Morgana, Fatima, the village in Portugal, William Faulkner and Little Lord Fauntleroy. Its chief innovation is the introduction to Britain of the standard American lexicographical practice of including a "Synonymy" in the main word-list: paragraphs appended to word-entries prescribing impressionistically how the members of sets like *abandon*, *relinquish*, *renounce* or *active*, *vigilant*, *strenuous*, *rigorous* are, or should be, distinguished (in Hamlyn's case, these paragraphs mostly follow closely those of Random House). Hamlyn is a handsome book, its word-entries (following its American models) set out with great lucidity with the most common senses placed first, and its definitions clear, simple and ample. A much better dictionary for the learner than Chambers, but perhaps not such a bargain for the linguistically sophisticated, including the crossword-puzzler who finds Chambers so useful for their purposes.

The distinctive features of Hamlyn place it in the recent American rather than British tradition of commercial dictionary making. By comparison with most comparable British dictionaries it was generously staffed—thirteen editorial staff members and thirty-nine special consultants are listed. The major American dictionaries commonly enjoy still more, and draw on the advice of an impressive

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well as to make good any oversights that might come to light. The first result of this was the one-volume 1933 *Supplement*, a work which, though somewhat haphazardly compiled, does indeed achieve its aims. The new *Supplement*, which will bring the history of the language down to the present day, will be in three volumes of about 1,200 pages each, of which the first—covering the letters A-G—is now available.

The new *Supplement* will contain altogether some 50,000 main entries illustrated by about 360,000 quotations, incorporating all the material of the 1933 *Supplement* and so superseding it. As well as new words such as *binbo*, *endocrine*, and *gazump* and new uses of older words (such as (top) *billing* and the modern scientific uses of *binny*), it will take in older words in current use which had not been included in *OED* and carry the history of these back to their beginnings—examples are (*a wec*) *deich nu hornis*, popularized by Harry Lauder but previously long established in Scots, and the taboo sexual words. The new *Supplement*, being edited by a staff of about twenty, is based on a carefully planned reading programme by a corps of readers energetically directed since 1957 by Dr R. W. Churchill (who writes about the bureau to include the taboo words on page 1233).

The method is essentially historical: a high proportion of the space is devoted to dated and referenced quotations covering the whole recorded history of the word or use. The *Supplement* attempts also to take in the standard vocabulary of all regions of overseas English. It remains to be seen whether, as well as labelling Americanisms, Australianisms, Scottishisms and the like, it will also overcome the insularity of most existing dictionaries, which, if they are British, label Americanisms (like *elevator*, *windshield*) and the American pronunciation of *schedule* but leave Britishisms (like *lift*, *windscreen* and the British pronunciation of *schedule*) unlabelled, and conversely. Clearly, the new *Supplement* is a major event in the history of English lexicography and will be of enormous value to the popular dictionaries among others, in establishing the vocabulary of the language as it exists today.

So far the only large-scale attempt to survey the regional, including the exclusively oral, vocabulary of the British Isles as a whole is Joseph Wright's six-volume *English Dialect Dictionary* (1898-1905), now superseded for Scots by the *Scottish National Dictionary*. As, contrary to popular belief, English dialect speech is neither dead nor static, it is arguable that a new dictionary of English dialects not only might be but should be made, on the lines of *SND* or better still the *Dictionary of American Regional English*, *DARE*, now under way at the University of Wisconsin, is based partly on excerpts from written sources—dialect literature, folklore journals, notes on regional usage published by the American Dialect Society—but also, and to a much greater extent than its nearest congener, *SND*, on fieldwork collections from oral informants by questionnaire and other fieldwork methods. It is hoped to complete this project by 1976, when the results will be presented in two forms: an alphabetical dictionary, giving forms and meanings in the usual way, with regional and currency ranges (distinguishing, for example, the age-group preserving each usage); and a "Data Summary" of the fieldwork questionnaire providing statistics for each of several responses to a given question with the numbers and distributions—by geographical area, age-group, educational level, and occupational category—of the different responses, and in some cases, a dialect map. The whole corpus on which the dictionary is based is being managed within a computer data-file, and it is intended that the data summary and the maps will be generated automatically by the computer. Thanks to a carefully limited set of directly comparable categories for the different kinds of information on each word entered into the computer system, it may even be possible to edit the dictionary itself largely within the computer system.

There are also under way two

"conceptual" or "thesaurus" dictionaries (in the Roger Seneel, in which the synonyms will be laid out in historical (or reverse historical) order with the chronological range of currency of each one. From these it will be possible to tell the synonyms currently available at different stages in the history of English for each of a large number of "concepts", to learn for any given point in history which terms were old-fashioned and obsolescent and which the innovations, and in general to follow through the "conflicts of synonymy" in the history of English. One of these projects, by the English Language Department of Glasgow University, aims at no less than a conversion of the whole of *OED* into "historical thesaurus" form.

The need for plagiarism

Among the many other decisions to be taken by a dictionary editor before he sets about his task—about the treatment of variant spellings and variant pronunciations, treatment of the etymologies, ordering of senses of multi-sense words, and others—the most central concern the selection of the word-list, the degree of refinement of meaning-analysis, and the defining style. All dictionaries of English to some greater or less degree draw on the work of their predecessors—first, generally, on earlier editions of themselves. Most of the popular British dictionaries are re-editions of works begun about the turn of the century, which in turn draw on the American *Century Dictionary*, itself based on the first *Webster*, and so on. The American dictionaries similarly exist in families, with a common word-stock and revised definitions like the Random House-Hamlyn family.

But no self-respecting dictionary editor is content to rest solely on this ancient lexicographical tradition of plagiarism. For more recent usage and to discover neologisms, contemporary dictionaries have their own quotation-files, the largest being those of the Merriam-Webster office and the Clarendon Press. These files are the result of selective human reading and are thus costly to produce; but non-selective computerized excerpting is, with present techniques, quite inadequate to fulfil the same purposes. The quotation-files typically consist of paper-slips, each bearing a "key-word", a quotation containing the key-word, and a reference to the source from which it is drawn—a technique which, in Britain, goes back as far as Dr Johnson.

The quotation-file plays a still more central part in the historical or the period dictionary. For such works it must of necessity be very large—numbered in millions of slips—gathered by a vast reading-programme (commonly, in the English-speaking world, with the help of many volunteer readers) from a very large sample of the writings of the period covered, totalling thousands of volumes of texts. In illustrating by quotations their findings on the range and variety and the distribution in time and place and register of each sense of each word, these dictionaries inevitably also give a great deal of often otherwise inaccessible information on the thing the word denotes. Hence historical dictionaries, which also usually favour full and descriptive definitions, must also be, to this extent, encyclopaedic. To accomplish this with their usual small staffs of five or six people demands however a long haul of sustained effort, and they frequently take years to complete.

One useful, if obvious, principle observed by the American dictionaries (and *Hamlyn*) than their British counterparts, is to define, wherever possible, by words more simple than the word being defined. The *Webster's Third* new "analytical" one-volume defining style is not wholly successful. This forbids sentence-breaks within a definition and in general any punctuation. When the notion being defined is at all complex it tends to lead to very long, breathless and involved constructions in which the reader is apt to lose his way. This example (the first part of *anastasis* sense 1) is not unfair:

the flow or diffusion that takes place through a semipermeable membrane (as of a living cell) typically separating either a solvent (as water) and a solution of a dilute solution and a concentrated solution and thus bringing about conditions for equalizing the concentrations of the components on the two sides of the membrane because of the unequal rates of passage in the two directions until equilibrium is reached.

Compare the *World Book's* version:

the tendency of two fluids of different strengths that are separated by something porous to go through it and become mixed.

And the typically laconic (but somewhat abstract) *Chambers*:

diffusion of liquids through a porous septum.

Gradually lexicographers of English are turning to complex modern technological devices, including computers, as auxiliaries in their work and some instances of this have been noted in passing.

The new technique of publishing by microfiche or ultrathick, whether computer-driven or not, offers a cheap method of republication of larger dictionaries which will make small demands on library shelf-space. Like the *Dictionary of Early Modern English* materials, future large historical dictionaries may cost less and take up less space, and so may be made more widely accessible, if only their editorial matter (article-headings, definitions and etymologies) and at most only a very exigent selection of illustrative quotations is published in traditional book form, leaving to an accompanying microfiche publication the bulk of the quotations and references. At present the latter take up much of the space in such dictionaries, yet in practice they are less often read. It may be a long time before the rapid consultation and comparison of several dictionaries and their files at a computer

terminal becomes a widely available resource (from the kinds of computerized library systems that computer scientists were predicting so confidently some years ago). But technologically this is of course already perfectly feasible, and lexicological studies based on the consultation by computer of two medium-sized American dictionaries have been proceeding for some years in one major American research centre.

On the other hand, it is at present impossible in practice, and it may be that it will never be possible in principle, for any machine to simulate the delicate and laborious human task of dictionary sense-analysis. This will foreseeably continue to draw on human judgment and to rest largely on the human editor's own internal system of semantics and linguistic knowledge. These he consults so as to group together what he perceives as similar examples of word-use, at present in the physical form of separate bundles of quotation-slips. Equally, the formulation of definitions to delimit and describe the senses so arrived at remains an exclusively human prerogative.

So far, despite those reviewers of *Webster's Third* who denounced it as the stinking-horse of "structural linguistics", English lexicography has not drawn heavily on the proliferating corpus of theoretic reconsideration by structural and post-structural linguists. One rather crucial difficulty is that lexicography is itself a very demanding and time-consuming task, and few practising lexicographers have found the time or energy to master as much linguistics as they no doubt should. Lexicographers would be helped by a handbook which tabulated the major and some of the minor categories into which meaning and grammar and usage can be analysed and which listed in an organized way some of the new aperçus on linguistic beha-

viour which lexicographers can apply in their analyses. A visionary scheme forces the notion of new findings by lexicographers to be computerized by means of rapid computer methods.

One kind of information lacking in all English dictionaries present is the statistical. What, for example, are the relative frequencies of different competing synonyms in different periods, are the different meanings or uses of a word? No word in its several inflections is relative to others within the word-stock over a period?

One dictionary now in preparation which incorporates a statistical analysis of just these kinds is the *Trésor de la langue française*, a dictionary of nineteenth and twentieth century literary French to long view of which appears on page 1233. This refinement and others have created out of resources which beyond the wildest dreams of a literary enterprise: a permanent government-supported institution solely to French lexicography, a permanent staff of well over a hundred, and so on. There is likelihood of the establishment of an institution on the lines of TLF, which would enable lexicographers of English to master as much linguistics as they no doubt should. Lexicographers would be helped by a handbook which tabulated the major and some of the minor categories into which meaning and grammar and usage can be analysed and which listed in an organized way some of the new aperçus on linguistic beha-

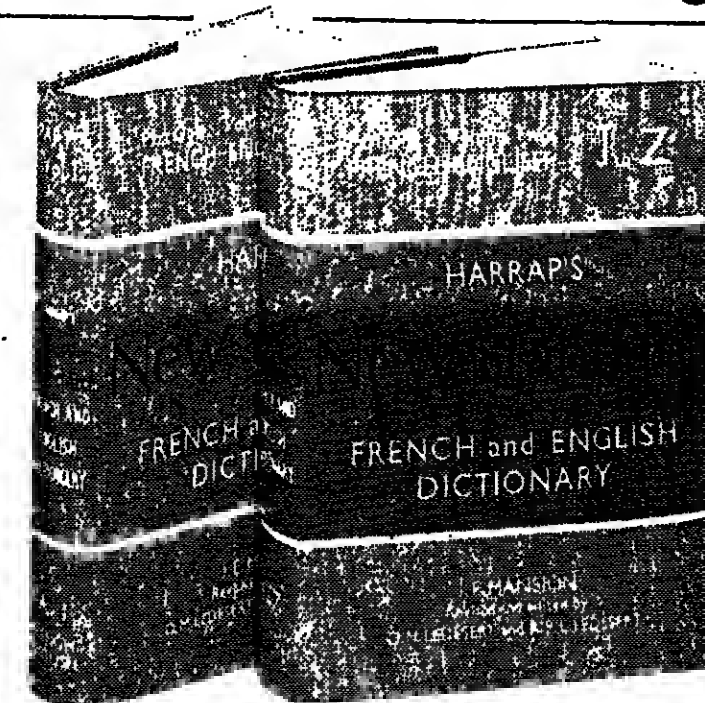
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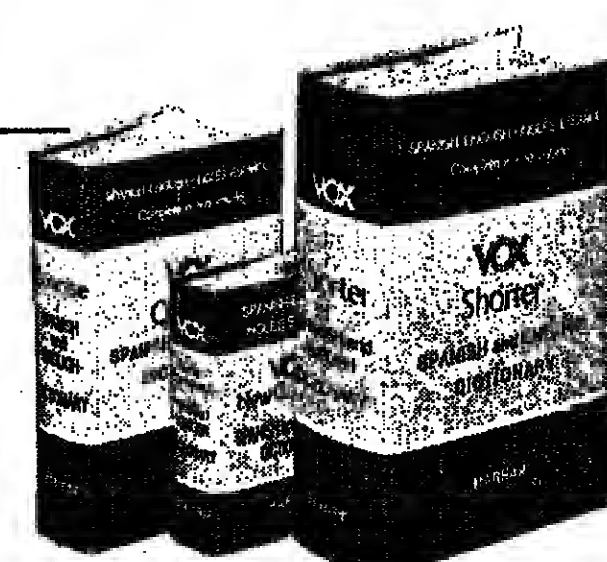
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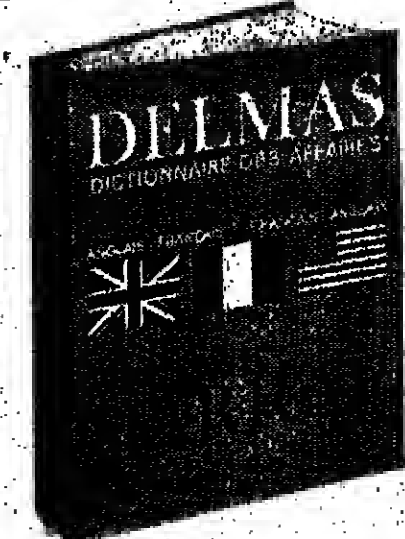
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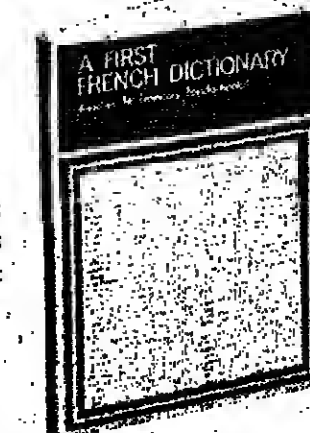
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Since Professor Cohen already knows very well what these "radical alternatives" are, and how the "keys" fit, and indeed intends to publish commentaries presumably devoted wholly to such matters, it might have been useful to indicate in the apparatus critical, by a single symbol, those critical passages to which the caution quoted above especially relates and for whose elucidation the present introduction, and future Commentaries, will be most relevant.

For, despite the loving labour devoted to the recording of such changes as "paulo acceleratis" (in all editions but the last) to "acceleratis" or "corpora plura" (in the 1686 manuscript only) to "corpora"—and it is in these minutiae that the labour lies—it is surely the possibility of examining the signifi-



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Incorruptibles in India

HUMPHREY TREVELYAN:
The India We Left
255pp. Macmillan. £3.95.

At first glance there are two books here: a memoir of the Indian career of the author's great-uncle, Sir Charles Edward Trevelyan, covering the years 1826-1865; and a record of his own service on the sub-continent between 1927 and 1947. The latter particularly could have been treated at greater length and in greater detail. The reference of Indian civilians about what they did and how they did it, day by day, is admirable in one respect but it can be infuriating in another, because the time must come when, with the last old-hand laid to rest, the opportunity to encourage or prod one of them into producing a really comprehensive work both of general interest and of authoritative reference will have gone; and future generations, faced with evidence scattered widely in countless books with titles such as this, may then have to be forgiven for coming to the conclusion that after all it was the pie-sticking that counted because it so often seems to be for this and similar activities that the greatest enthusiasm is shown, anything touching upon the exercise of professional skills being pushed off, as it were, with a deprecatory wave of the hand.

Humphrey Trevelyan strikes one as particularly well equipped to write such a book. He was in India

throughout one of the most significant periods of British-Indian history, had experience of work at district, secretariat, and central government level, and after transferring to the Political Department, of life in the Princely States. Moreover, as a writer, he has a lucid and economical style, and one only wishes that he had used it to describe in more than general outline the work in which he was engaged. Most of us are familiar with the mystique surrounding the Raj. We now need some sound evidence of the experience—however humdrum the routine may look in retrospect to those who were involved in it.

Perhaps the veil would have been lifted if Lord Trevelyan had confined himself to an account of his own career, one that was surely varied and colourful enough to have deserved a book in itself, which is something that might also be said for his great-uncle's life, although in Sir Charles's case there was a gap of twenty-one years between the two Indian phases; reason enough in a book about India for devoting to Sir Charles only half its pages. Initially, the connexion between the great-uncle and the author, which it is essential to make in the interests of unity, is not very clear; but it becomes clearer the farther one reads into the modern section, and realises that the India which Lord Trevelyan served was, in a very real sense, the one which Sir Charles worked hard to create at a period when the concept of India as a country destined to move towards

self-government and be administered meanwhile by men of good will, integrity and impartiality, was by no means common.

Charles Trevelyan, greatly admired by Macaulay (whose sister he married), was one of the moving spirits behind the famous minute of 1835 which laid the foundations for the policy of English-language education, a policy that envisaged a land of "brown Englishmen" who would be capable eventually of taking over in a spirit of amiable cooperation. He was also among the first of the company's servants to come down uncompromisingly in favour of a code of conduct whose strength lay in an ideal of incorruptibility. As a young man just out, and appointed assistant to the Resident in Delhi, he took the unprecedented step of bringing proceedings against his superior, Colebrooke, who, in the fashion of the time, in less than two years had made at least 200,000 rupees above his salary from gifts in cash and kind and the fake sale of Residency property.

This affair, acrimonious to say the least, ended with Colebrooke's dismissal. Trevelyan had won but he had made enemies and continued to do so throughout both phases of his service, in the second of which, as Governor in Madras, he was recalled after a fierce quarrel with the finance member of the Government's council over a budget proposal to raise new taxes to pay for what Trevelyan thought (even in those post-Mutiny days) an unnecessary large army. Clearly, he was

not the average mid-nineteenth-century Anglo-Indian who could properly be called "one of us".

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clogged me artistically. They were written not to express myself but to excite myself. . . . But the "indecent" writing, . . . and so did Forster that it had helped to reconcile him to his own sexual nature. It is perhaps not quite *that* good, but it is the best of the lot, and the most like Forster's earlier parables of constant and freedom, stories such as "The Story of a Panic" and "The Other Side of the Hedge" and among the early stories in this volume, "Albergo Empedocle". And it suggests, by its similarities, that those other stories might best be read of the same tenor.

Obviously, for Forster—shy, inhibited, and desirous of social approval—the most personal and painful example of constraint was society's disapproval of his sexual impulses. When Enstace bolts into the trees (freed, characteristically, by a working-class Italian youth), when the unnamed narrator slips through the hedge, when Kuno leaves the Machine, they are escaping the confining and distorting effects of conventional society upon a deviant personality. Indeed, it does not seem extravagant to say that "Doctor Woolcott" expresses in slightly more explicit terms the principal theme of all Forster's fiction—the yearning for free expression through male love, and the repressive power of society. In his public writings Forster concerned himself with the private Wilde did in his plays; in Wilde there is always the hidden secret, the shameful revelation, in Forster there is always the impulse towards free action, and the fear of it. The love that dared not speak its name was always there in disguise.

Forster called his published stories "fantasies", and so they are, and in that sense they belong to a different order of imagination from the novels. They make free use of the improbable and the visionary, and they pay little attention to the texture of ordinary English social life; they are, as Leonard Woolf said, "Parricidal". These private, homosexual stories are also fantasies, but in a different and less interesting way. They are the sexual fantasies of a man who wanted, he said, "to have a strong young man of the lower classes and be loved by him and even hurt by him. That is my ticket. . . ."

The stories are of two kinds, and come from two distinct periods in Forster's life. The first five are from his early years, the years of the novels and published stories, and in subjects and treatment they resemble the other work. Most of the Forsterian situations and themes are here: his resentment of male hardness, his cold dislike of Anglo-Indians, his taste for affection between white and dark men. There is one of his estranging mothers, and one of his wet Cambridge young men, a warm-hearted rustic, and an English lady who writes about Renaissance art. The scenes are Italian pensions and English country houses. We have been here before, but in more interesting company. For none of these stories is as good as the best of the *Collected Short Stories* and the worst deserve the judgment that Forster himself made of one of them: "It was a complete flop. . . . My inspiration had been genuine but worthless."

The case for publishing these minor pieces must depend on one's judgment of Forster's importance as a writer: if he is indeed a major English novelist, then it is worth having even his discarded work; but if he is something less, then this is an act of supererogation. Certainly these five stories add nothing to his stature, though they do not detract much, either. They are simply more of the same.

The eight stories that follow are a rather different matter. They concern sexual relations between males, and they were written much later—the earliest in 1922, the latest in 1957. Apparently there had been no others, dating back to 1907, but Forster had burnt them. In 1922—"not a moral repentence," he noted in his diary, "but the belief that they

coll" is a parable of a very Forsterian sort, which treats homosexuality as a disease that separates the sufferer from life; the beautiful young man in the story is death, and health is the enemy of love. T. E. Lawrence, one of the friends who read this story, admired it extravagantly, and told Forster that it had helped to reconcile him to his own sexual nature. It is perhaps not quite *that* good, but it is the best of the lot, and the most like Forster's earlier parables of constant and freedom, stories such as "The Story of a Panic" and "The Other Side of the Hedge" and among the early stories in this volume, "Albergo Empedocle". And it suggests, by its similarities, that those other stories might best be read of the same tenor.

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Social scientists as a group are ill-informed, unaware of basic rules of grammar, and tempted into charlatanism by being faced with a subject utterly beyond their mental powers in fields where it pays better to mislead or conceal than to reveal, in a world where intellectual freedom is less widespread than it was in 1900. Under the guise of scientific objectivity, they can bedevil their victims

by the selective dissemination of information and the smuggling in of value judgments disguised as facts or impartial concepts. By giving descriptions of "normal" behaviour they can influence behaviour in this direction. The denigration of the concept of responsibility based on the unwarranted dogma of psychological determinism has, in Professor Andreski's opinion, contributed significantly to the undermining of our civilization. The use of cybernetic models is not only an ingenious method of studying politics by overlooking the subject-matter but also, by stressing the resemblance between cybernetic machines and human society, may convince people they are nothing but cogs, leading them to behave accordingly.

Professor Andreski distinguishes between "honest conservatism", the belief that the particular system under which one is living is on balance less imperfect than its likely substitutes, and "promiscuous crypto-conservatism" (exemplified by the structural-functionalists) which surreptitiously bestows its blessing on every existing system. He scorns the argument that Talcott Parsons's Internationalism acceptability character of his work—rather it follows that only a string of completely vacuous statements could be so universally acclaimed. Parsons's (unwilling) influence on the development of the social sciences is judged disastrous, since "error may be corrected and lead to further knowledge, whereas confusion constitutes an absolute dead end."

Symbolic interactionists are "pretentiously asserting what no sane person has ever doubted". Psychology leaves us in "the void between quantified trivialities and fascinating but entirely unexplained flights of fancy". Enthusiastic welcomes are extended to "verbal fads consisting of new labels for old, often worn-out notions". In one American college, candidates' publications

are weighed—literally—to ensure "just" promotion. And so the list continues. Seldom have the social sciences been subjected to quite so comprehensive, yet non-partisan, an attack. If Professor Andreski seems too sweeping this is an enthusiasm understandable in one who desperately wants to be heard, but he may be in danger of employing some of the sorcery which he seeks to exorcise. If people are described as "passive and dull telly gapers without other ideals than stultifying conformity to the norms of a consumer mentality" may they not all indeed become so half-witted and glib? Perhaps it is as well one can still encounter a dispassionately healthy disregard for sociologists in Britain.

Sometimes Professor Andreski is unjust. For example, Merton is not only aware, but even stresses that the sociologist must ask "for whom" something is functional; structuralists do not just affirm "the unassuming fact that everything has a structure", but are trying to show that deep, underlying structures are shared by apparently disparate phenomena.

But there can be little doubt that *Social Sciences as Sorcery* is an uncomfortably important and embarrassingly comprehensive book. One can only hope Professor Andreski's descriptions of the behaviour of social scientists cause them to react against "the norm" in the future. We are given a few hints on how we may alleviate the situation—the rigid use of logic, honesty, justice, a sense of humour, the favouring of smaller publishers. Yet, Professor Andreski, as a good sociologist, is all too well aware that the complicated network of relationships between people may constrains behaviour so that individuals remain impotent to alter it in the direction they would wish. It is chastening that sociology can offer so little advice on how to manipulate the social sciences.

Listen, Whitey

E. R. BRAITHWAITE:
Reluctant Neighbour
189pp. Bodley Head. £1.80.

The framework of E. R. Braithwaite's eulogistic autobiography is a commuters' train journey into New York, during which he is thrown uneasily into conversation with a White traveller whom he despises. Mr. Braithwaite believes that "any of them would welcome the company of a successful author—diplomat—educator" like himself, and it does in fact seem that Mr. Braithwaite, and not the fellow traveller, is the reluctant conversationalist. The fellow traveller, a worker in "public relations", is not as well educated as Mr. Braithwaite, and, though this "reluctant neighbour" seems willing enough to chatter, by page 15 he has begun to feel uneasy, maybe because of the superior air of Mr. Braithwaite, with his English accent and his Cambridge education.

So the author-diplomat-educator lapses into thoughts of England and the war—or rather into lists of items associated with them: "Crawell an institution. Established. The training tough. Six in the morning to five in the afternoon. Classes. Drill. Firing range...". And so on. This leads to a recapitulation of the *To Sir, With Love* experience of teaching at which, needless to say, he is fabulously successful. He is "asked" by the London County Council to become an adviser in their Child Welfare Department. (In fact, after teaching he apparently never needed to apply for a job again; he was always "invited".)

Reluctant Neighbour has become superfluous to the narrative by now. His appearance is as a space, or a

row of dots, to give the reader a sense of the author's career, which is the placing of dots. He is immediately drawn to lunch in a Soho pub where he meets several known personalities, actors, a Member of Parliament, and is, back to Reluctant Neighbour, whom Mr. Braithwaite cautions about the number of languages into which his book has been translated. Mr. Braithwaite is to be Human Rights Officer, World Veterans' Association, "very exciting" opportunities. The trouble more often is that they know too much, have too many ideas, and write too fluently. The latest volumes in the "Key Concepts in Political Science" series, edited by Leonard Schapiro, are a good example. Mr. Braithwaite is invited to become Guyanese ambassador to the United Nations, but he does not like that, as the new ambassador Reluctant Neighbour is larger part again at the end of the book, as a characterless figure, Braithwaite's ruminations, attitudes, rather in the fashion of figures in the worst part of "novels" of H. G. Wells.

The intention behind *Reluctant Neighbour* seems to be to give us an angry book. On the one hand, the author speaks with a constant rage. One can speak with that. But in comparison with, for instance, the autobiography of Malcolm X, or the novel of H. D. Lawrence, the tone of *Reluctant Neighbour* is one of rather than of anger. One might help wondering whether the Reluctant Neighbour had written about his encounter with Braithwaite, he might have written, rather than a novel, that he was a

POLITICAL THOUGHT

The individual submerged

LEONARD SCHAPIRO:

Tradition and Authority

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A lot to learn from history

T. J. NOSSITER, A. H. HANSON and
STEIN ROKKAO (Editors):
Imagination and Precision in the
Social Sciences
464pp. Faber and Faber. £6.

Rarely will one have the opportunity to read such an ill-assorted farrago as this collection of papers gathered in memory of Peter Nettl. Roughly grouped under the headings of sociology, politics and history, the contributions range from George Steiner's fulsomely self-conscious reflections on Jewishness (politics?), to yet another of Stein Rokk's vast taxonomies of things one would need to know if one wanted to produce an exact and exhaustive comparative history of the process of nation-building (sociology?); from Hugh Freeman's useful survey of the state of our knowledge of mental health in new communities in Britain to some characteristically lucid, but on this occasion, unqualified, thoughts on nationalism by Eric Hobsbawm.

Most readers will find something excellent in this farrago—particularly Philip Rieff's short treatment of Freud as a self-defeating cultural revolutionary, T. J. Nossiter's quiet and workmanlike study of the role of shopkeepers as the vanguard of radicalism in the political history of Tyndeside and County Durham between 1832 and 1860, and Hannah Arendt's masterly review of Peter Nettl's best book, the biography of Rosa Luxemburg. But most readers will also find things that strike them as unaccomplished or banal. Despite its extravagant title, Amitai Etzioni's essay "Toward a Cybernetic Theory of Social Processes" reads as though it had been specially commissioned for *Readers Digest*—in the Good Society people communicate. And Seymour Martin Lipset's analysis of the political dilemmas of academics has long stretches which are both ponderous and trite. Indeed, this paper, which commends the

middle of the book, reads as a serious warning of what happens when an intelligent social scientist allows himself to substitute inhibition for contemplation. It thus raises quite directly the important question which lurks beneath the surface of many of the contributions to this volume: the question of the relationship between imagination and precision in the social sciences.

Such unity as the book has is provided by the idea of Peter Nettl's personality and the substantial achievement of his short career. Its very diversity is a remarkable tribute to the scope and energy of an exceptional man. Imagination and precision were qualities marking emphatically the best of his work. But the proper link between these qualities, the element which disciplines imagination and gives intelligent purpose to precision, is informed judgment. Here Peter Nettl himself often went astray; his book *Political Mobilization* was a monument of over-enthusiastic imagination and misplaced precision. And the general impression left by this memorial volume, with important exceptions, is also one of separation rather than integration. Some authors (Mr. Rokk's in particular, perhaps) seem to be seeking precision at the expense of an imaginative feel for the quality of their subject-matter. Others (Mr. Rieff and Dr. Steiner are examples) open the doors of intellectual imagination, but their progress is not secured by any firmly anchored criteria of knowledge.

Rosa Luxemburg is a masterpiece because in it Peter Nettl succeeded in putting his flair for both imagination and precision at the service of a soundly-based scholarly judgment. And the whole is fused by a further quality which also distinguishes him and which is curiously lacking from much of this memorial to him: commitment, an immediate and unmediated sense of the importance of one's work. Frankly, a lot of this

volume is too careful to do justice to Peter Nettl; or even to explain why such a diversity of distinguished writers should have wanted to pay tribute to him.

Nettl, as A. H. Hanson (who has died since editing the book) explains in an introductory memoir, lived successfully in several worlds. He was in turn soldier, businessman, historian and biographer, political scientist, sociologist. He was involved in being a Jew, a Marxist, and an intellectual. The best of his scholarly work, it is widely agreed, is the work he did as an historian, particularly as an historian of radical movements. His contributions to political science were typically cogent, well-researched, and intelligently argued but not of the outstanding quality of his work in history. His move into sociology was too rapid and too short for one to be sure what he might have achieved in that field. What he did achieve, unfortunately, stands comparison with some of the worst products of the discipline. Although the sociology section of this book is the largest of the three, there is some evidence (for example in the bibliography of his work which is included) that Nettl himself was moving back to earlier styles of work just before his premature death in an air crash in 1968.

Distinctions between social science disciplines are deeply unsatisfactory and usually unconvincing. This was certainly Nettl's view and it is a view confirmed by the oddness of some of the classifications in this volume. Nevertheless the way the book has been arranged invites us to treat history, politics and sociology as separate kinds of intellectual work and to compare the state of each. Nor are we given much choice on the evidence we are offered but to conclude that for sheer intellectual power, and for the ability to put imagination and precision to

win hands down. Political scientists, by comparison, would seem to be a group of sound and respectable craftsmen, knowing what they regard as knowledge and getting on with the job of gathering it, untroubled by inhibiting epistemological doubts but trapped in a method of work which does not easily accommodate imagination. Sociology finishes a bad third, a mixture of enormous theoretical pretensions and a purveying methodological uncertainty. Mr. Freeman's essay is an honourable exception to this pattern. For the rest, the sociological contributions are essentially familiar exercises (good of their kind) in worrying about what sociology would or should be like if only sociologists could get round to doing it.

The belonging bug

JACQUELINE SCHERER:
Contemporary Community
155pp. Tavistock. £2.50.

All you need is love, went the Beatles song in the mystical 1960s. Now, all you need is community. The word is flung all over the place rather like paper tissues. Nearly always, it is a positive word. It is laudable to have a sense of community. The community is basically good sloe everyone accepts that man is a social animal. Recently, there has been a desperate attempt to foster a sense of community, especially in big cities and the suburbs swollen with all the alienated of the lonely crowd.

Jacqueline Scherer's book sets out to examine the different sorts of situation that the word "community" covers. Her book is the promisingly sceptical subtitle "Sociological Illusion or Reality". It does not take great insight to see that anything from a housing estate

There may well be some eventual pay-off from the notions there have been of things. But for the time being whatever W. G. Runcie here contributes a profitable new what a theory of social action would be like if it did not and others may say about the utility of sociology and in principle, it is clear that practice historians are doing rather and too much time spent by sociologists on their own inactivity. If their instinct was to get back to this book suggests it would be one.

to a country club, a divorcee to a large industrial town, does constitute a community, some form or other. The thing, however, is to find all these different communities. The main point of the book seems to be to make clear that we have accepted the word "community" as an abstract term. As an abstract term it is valueless. In its practical reality it is only as an investigation of the different sorts of situation that the word "community" covers. Her book is the promisingly sceptical subtitle "Sociological Illusion or Reality". It does not take great insight to see that anything from a housing estate

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Viewpoint

BY ANTHONY BURGESS

I AM WRITING this on the road to Naples, where I must hunt the Raffaello for New York. Such glamour, such boastfulness, the author getting around. Not at all. This author has reached an age when he would like to stay put—Rome or Malta or Stoke-on-Trent—but the need to earn money drives him about the world. For the rewards of authorship, as he has said till TLS readers must be sick of hearing it, reside not in published works but on the margins—academic or showbiz. The claims of both worlds take me to America, where they recognize no incompatibility between the professor's curriculum and the film studio or Broadway stage. England is somewhat different. In England the author has a clear choice: to hobnob with academics or he called love by the half-literates of the theatre. It's different, of course, when it's the theatre of the dramatists who are written about by the academics. But my theatre is untheatrical. I'm engaged on a musical and I see—with a shame proper to these columns but not to those of *Variety*—that such talents as I have were in a sense destined to be employed on the popular stage. A failed musician and an even more failed poet, I am left with a residual capacity for verbal engineering, which means lyric-writing. Also I see that the family blood is asserting itself.

My father at one time earned his living as a theatre pianist, declining then to a cinema pianist, finally to a pub one. He lost his post in the cinema because he would never prepare his accompaniment at a preview of the film to be shown. He preferred to look up at the distorted gross shadows from the pit, guess what was going on, then improvise suitable sounds. Once he saw what he thought was a stag party and began to play "For He's A Jolly Good Fellow". The stag party turned out to be the Last Supper. My mother was a sort of soubrette. The family has always been Catholic, like most showbiz families. The best British showbiz families come from Lancashire. There is no mystery here in this relation of vocation to region and religion. Lancashire is a Catholic county. Catholics were for a long time barred from the learned professions; all that was left for the brighter, creative Lancashire Catholics was the popular stage. I am coming home by a somewhat chaotic route.

The musical I have been engaged on for the past year or so is a version of Rostand's *Cyrano de Bergerac*. The title ought to be *Cyrano* with the question mark in the shape of a big nose with an upper lip and snarl of moustache. Given a long enough run, the question mark should be enough for the highway posters. My colleagues are not too sure about that. The arguments that have raged, full of *lore* and other dangerous diletantisms, have been worthy of any gathering of ancient-text maniacs. The amount of detail that goes into such discussions puts much scholarly wrangling to shame. We are not concerned with what will please truth or reason but with the text itself. I have rewritten this far more often than I would rewrite a mere novel. With a novel you can get away with a great deal of ineptitude which, with the right audience, may look like bold experimentation. In a musical everything is exposed, naked, terribly vulnerable. Thousands of dollars lie behind even a poem.

As for lyrics, lyrics are not, in this world, poems. No slant-rhymes, no obscure, no irregularity. I prefer to work to a given time, and this means an exact prosodic matching for verse after verse. There is nothing more shameful than for the composer to have to make even the minutest adjustments in note-lengths to accommodate the lyricist's failure to achieve syllabic identity in two, or more, verses to the same tune. Admittedly there are two highly successful showmen, which have been a novel of genius and are unbelongingly irregular—Cole Porter's "Begin the Beguine" and Anderson-Weill's "September Song". But these are spirits who are not to be taken as models. So, in our *Cyrano*, the dumb soldier Christian sings about his love for the Roxana he so far knows only as a beautiful face:

A man without words
Seems to be in love
With a woman without a name.
What game could match
Her fairness of face?
What name could catch
Her grace?

This is section A of the song, and it is followed at once by A2, calling for exact syllabic repetition:

The language of birds
Is too loud, too limp, too lame
To tame in sound.
The magic she brings
To all surrounding things.

This is small-scale engineering, little more. The shame the writer feels is literary: he has to deal in cliché but verbal decency will cover it; he is expressing the most generalized emotion; he has put himself in chains.

The chains of rhyme, from which the genuine poet has long been released, chafe and drag the worst. Love is hell. In a work like *Cyrano*, most of the lyrical statements have

to be about love, and *lore* has to take up an emphatic, or rhyming, stance. Slant-rhymes like *more* and *more* will not do; slant-rhymes like *have* or *cough* sound incompetent—which, in this medium, they are. You can't do much with *ghost*, or *show* or *love*, but you have to use them:

Beauty, as fragile as the stitch of a glove
When I loved that, my love, my love
was not love

What's a friend?
A man who will pretend
He loves me,
And shows me
into a vat
Of treacle and cream,
Lusciously fat
As a Turkish bazaar.

George Orwell's poet, waiting to be taken to Room 101 for rhyming *red* and *head*, reflects that the history of English poetry has been conditioned by the lack of rhymes. But, while one frets about *lore* when writing for the popular musical stage, one has to admit that the relaxed atmosphere does permit Byronicisms or Gilbertianisms no longer welcomed in serious verse. I treasure the rhyme in "Bye Bye Birdy": "tragically glad you detected in smiles" and still idolize the middle eight of "Mama I Wanna Make Rhythm":

I have no desire
To carry a
Stradivarius,
But there's no limit of
Fretting
Tonight in my tuning.

The one great poet of the past who would have done well on the modern musical stage was Gerard Manley Hopkins. He never permitted himself the mistresses of Gilbert, *irreducible, contemplative* or the slovenly makeshifts of Byron, *appendixes, and so on*. He needed only a little less obscurity and religiosity to be a Cole Porter before his time.

A major problem of bringing a known, if minor, classic to the vulgar world of Broadway lies in the inevitable diminution of great rhetorical moments to merely pleasing musical ones. In the second act of *Cyrano* the eponym has a long moving speech about being independent and saying "no, thank you" to the dirty world of sycophancy. With the best will in the world, no song can match the cumulative effect of a speech, point piled on point till a crashing conclusion is arrived at: a song has to turn back on itself, repeat, turn the conclusion into a catchphrase or tagline. But the convention asks that the big dramatic moments be celebrated in song; otherwise why have a musical at all? Several smoky and whiskey-fueled conferences between writer, composer, producer, director and star led to a regretful conclusion that the final scene of *Cyrano* was best played without music. Of course, but this is true of the whole play.

It is true of the highly successful *My Fair Lady*, which—despite T. S. Eliot—is no improvement on *Pg. Mallou* the lyrics sometimes

approach illiteracy, the whole poetic point Shaw made has been missed. One is not so much improved, but one is not so much improved. It is Verdi's *Otello* that is a strong dramatic basis for a display of song and music will diminish the power of the first scene of *Otello* then the diminution must be left hanging around *Otello*. Diminution and are not the point: the entertainment that *Otello* is.

It can happen, though, weakness in the original, liquidated through time, the new medium. The *Roxana* in Rostand's play is even likable, and what Sami Bernhardt can do with the part. By giving a couple of songs we have a process we are not sure is stronger and more musical. And Christian, the waiter, able to show what he is, he could be being allowed a song is a kind of wish. Even Joyce's *Ulysses*, that sive work, yields new variant to literary study, musicalized. Last year I wrote, lyrics and music of *Ulysses* called *Ulysses* of Dublin, a mere fact of Bloom's bawdy burlesque, while Stephen, a tenor and Molly a soprano, composer's licence allowed is enough to point the musical pattern of their music. And the rapprochement that Stephen achieves after the town episode to musical ever there was one is enough on one level, enough on another, for in a diet whose words are "The heaven-tree of stars, humid night-blue fruit", to know, suggests more than opera than genuine Broadway.

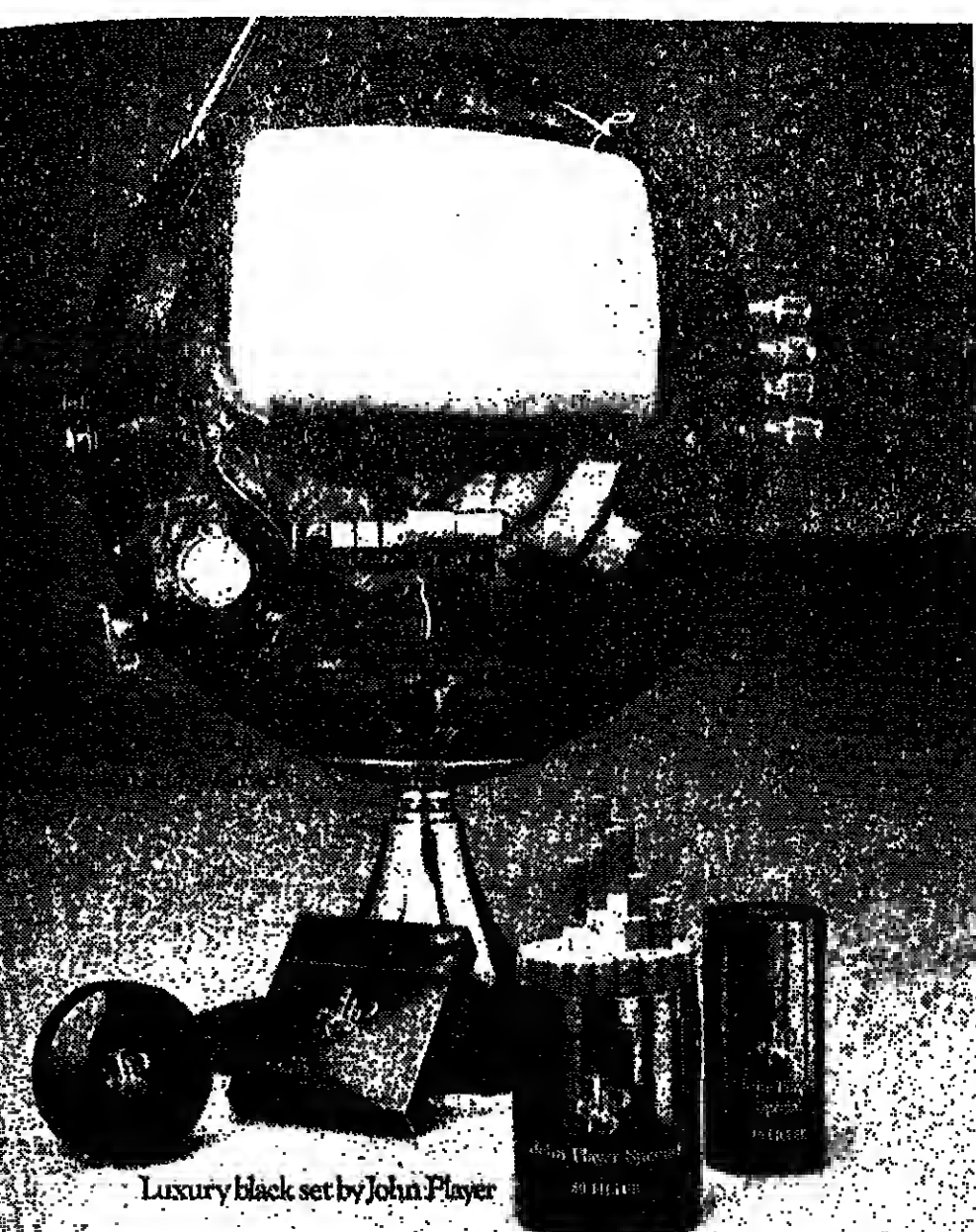
When we have a musical *Ulysses* *Ulysses* and *Ulysses* he long in coming, then the adaptation will probably be reached. James's *The Dubliner* has been done, successfully, there is talk of adapting through not Virginia Woolf enough plot. The literary to be disguised. Musicalization of the toughness of the original, a year in the musical theatre writer, however rarefied, a few years ago, in a volume of essays of mine, *Gripas* referred to my literary smallness as "coarse and naive". What he really had in mind, if he knows the term, is supplementary to literature. It is supplementary to literature have no qualms about talking biz in a literary supplement introduce the vocabulary of *Ulysses* would be a different matter. I don't know, though. These general British novelists who are so knocked down by *cumhu puru, oater, Epsom* Poets too.

W. B. Yeats | Annie Horniman |
Florence Farr | MacGregor
Mathers | Aleister Crowley

All one-time members of a legendary magical Order. In *The Magicians of the Golden Dawn* (£4.50) Elton Howe gives an account of the Order's tangled and incredible history based upon hitherto inaccessible material. This intriguing story with its cast of eccentric characters, its saga of faked documents, mythical Rosicrucian adepts, 'Secret Chiefs' and bitter inter-petition quarrels, will delight all aficionados of the unusual and fantastic.

ROUTLEDGE & KEGAN PAUL

London and Boston



Luxury black set by John Player

John Player Special

Created and perfected as the best Virginia cigarette in the world.
King-size luxury by John Player

EVERY PACKET CARRIES A GOVERNMENT HEALTH WARNING

Luxury or lung cancer? Cigarette advertising is now forced to temper fantasy with hygiene.

The advertisers and their victims

FRED INGLIS

The Imagery of Power
A Critique of Advertising
139pp. Heinemann. £2.80.

There is one respect in which the criticism of advertisers is valid: we stigmatize them as persuaders while at the same time colluding them to keep their sales open. The ugly values of such advertising peddles may not be declared. It is not allowed, for example, for an advertiser to encourage his press campaign so that readers mistake the goods for the advertiser's message; although, like other constraints on advertising, this one can be looked remarkably silly: an advertiser can fake the style of a newspaper page so long as the small print at the top exposes the deceit. The result, to put it mildly, is a mess.

Television, too, in this country, is forbidden to mix and match commercials are concentrated in programmes, middles and ends of programmes, where viewers can see what they are getting. More still, certain programmes are for the advertiser's use only. Commercialism is unthinkable in church services and unwelcome in political elections, where we do not fancy a light of parties and candidates competing in time or space. A reputable dialectic and a good marketing are seen as a con-

tradition in terms; better, it appears, the free Party Political Broadcast, however inept and meretricious, than the nakedly mercenary Selling of the President. Yet the end result, once again, is absurd: propaganda without even the palliative of expertise.

The segregation of the advertiser's message from a medium's other messages is indispensable, but we should face its consequences. Publicity must be seen to be publicity so that we can make the right allowances for it, but this assumes that we stop making allowances as soon as we think that what we are getting is not publicity but something more reliable. The advertising business itself acknowledges the logic of this and is constantly manoeuvring to escape from its disadvantages. Public relations thrives by placing advertisers' messages in the place where they can do most good: the mouths of those presumed impartial because they are ostensibly the hirings of commercial interests. Hence the campus when it turns out that the communicators have been got at, and have contracted to praise or merely to exhibit products (and the faith of many advertisers in the virtue of a

simple nomination or exhibition of their goods is a sign that advertising is more superstition than marketing science) in return for a fee. This, though it may cost firms sizable sums, is usually talked of as "free" publicity.

Advertisers love free publicity, whether or not they have to pay for it, but the knowledge that it is more potent than the other kind is also a source of self-pity: why can't they always be so easily believed? For it is a fact that in any population which sees as much advertising as ours does, the advertisement is one of the bywords, if not the byword, for the unbelievable. This is not, however, the same as saying that advertising never works, for even the most famous of a copywriter's claims can leave behind a glimmer of credence; no prose can actually annihilate whatever it is that is being publicized. What survives the common scepticism is information, and it is information which the purists would like to see, for the general good, freed from the nonsense that so often chokes it.

Advertisers, understandably, protest that the nonsense is what they pay their agencies to concoct, that one man's nonsense will at least be different from the next man's nonsense, whereas their information might look very much alike, and that nonsense may therefore be inseparable from

any technique of persuasion. They could well plead that the anxiety which would follow from its elimination would be a loss for us all, and extreme opponents of advertising might consider another tack: to demand not its cessation but its improvement, so that it were to have nonsense it should at least be nonsense we can enjoy.

But the advertising business is not, in general, self-assured enough to admit the incredibility of what it produces and its reluctance has been made more acute since market research displaced the more spontaneous strategies of the huckster: for everyone, and especially the huckster himself, knew those to be a *performance*. The loss of the old brags, which can now be resurrected only as kitsch and probably only then if the statisticians give their consent, has made the advertiser a more faceless and so more dubious character, and at the same time set him squarely into the middle classes.

In fact, advertising long ago became too smart as a way of life for its own good, and the apparatus of market research, which might be thought to attune the advertising mind to the fluctuations of the national psyche, is too weak properly to integrate it. The staff of larger agencies, particularly their copywriters and account executives, share few preoccupations with the people they wish to persuade: they are cleverer and better off than the majority of them, and they know it. Contempt must be kept at bay by regular exhortations not to underestimate the intelligence of the housewife; but the kind of incredulity they need to overcome is less a function of intelligence than of social class. By and large, the advertised-to are patients in society, the advertisers agents. What the advertiser says is a reinforcement of his superior position, and a refusal to believe a word of it a sane and proper response from beneath.

The social gap which yawns between the West End, where the large advertising agencies cluster, and the ad-mass accentuates the innate solipsism of the advertising business. For a good deal of the time that business prefers talking to itself and cares more passionately about what is going on in other agencies than in the world at large. Advertising is an art-form, of however primitive a kind, with its own history, its own repertoire of supposedly tested motifs, its own cherished models. New advertisements are created more by reference to old ones than by any unprecedented application of the latest research data. The sorry ideals which some advertisements promulgate are not ones necessarily recognized let alone held by the promulgators, they have simply become a part of the available language and are retransmitted without a thought for their moral or social effects.

And as the history of advertising grows longer, it is unavoidable, despite periodic drives to restore contact with real life, that the world it portrays and the world it inhabits should be thrust further and further apart. There is no point in complaining about the one thousandth deterioration of the one thousandth deterioration—should that melancholy milestone have already been reached—as if it were the first; it has had 999 fore-runners, as well as a series of contemporaries, from which its struggle to distinguish itself, and when one is anyway faced with embellishing something as dull as soap powder, it is easy to see how reality gets excluded. The quickest way to exclude it, oddly enough, is to fall back on the advertiser's version of social realism, which can achieve miracles of intransigence to life beyond any other art-form.

Because advertising looks more inward than outward, it is a much sadder mirror than its enemies would have us think. Advertisements are always negligible, and most readily neglected, it may be, by those very parts of the population whom some clever people see it as their duty to protect against other clever people. It has aroused greater hostility than its effectiveness warrants and could ultimately be rationalized without dramatic effect; which is as good as saying without. Fred Inglis and *The Imagery of Power*.

Mr Inglis started out to revise Denis Thompson's well-known *Power of Civilization* but ended up writing a new book of his own. In

W. H. Auden Epistle to a Godson

With the exception of the book of clericalisms, *Auden's Epistle* is Mr Auden's first volume of poems to be published since *1939 Without Walls*. £1.40

G. K. Chesterton Selected Stories

Edited by Kingsley Amis

A perfect introduction to Chesterton's fiction through his short stories, and in itself a most entertaining book, dominated, though not monopolized, by Chesterton's best-known creation Father Brown. In his introduction Kingsley Amis examines Chesterton's fiction as a whole. £2.75

Secret Places and other essays

By Alison Uttley

In her latest collection of essays, Mrs Uttley tells of her life as an inexperienced sentence teacher in London before the first World War. She also writes about her childhood in Dorsetshire, and the book includes a lecture on Walter de la Mare, given a few years before his death. C. P. Tomlinson, I. A. provides evocative illustrations. £1.80

Three Rivers of France

Dordogne, Lot, Tarn
By Freda White

Freda White's famous guide to this beautiful region, which contains Lacanaut, Albi, Périgord and Saint-Emilion, has remained the indispensable key for growing numbers of visitors. At 110 times of her death the information in the book would bring you up to date. This has been done by Henry Myhill for this third edition. With 49 photographs and a map. £2.75

The Pagoda War

Lord Dufferin and the Fall of the Kingdom of Ava, 1885-6

By A. T. Q. Stewart

Although the Meiktila campaign of 1885 was outstandingly successful, it aroused bitter controversy. Dr Stewart has based his fascinating account of the campaign on Lord Dufferin's viceregal correspondence and sources in the Indian Office Records. With 4 pages of plates and 2 maps. £3

The Balkans

By Edgar Hösch

A concise history of the region from Greek times to the present day, which presents a unique quantity of carefully documented information, much of it not easily available elsewhere. Translated by Tim in Alexander. With 11 maps. £3.50

FABER & FABER

a preface. Mr Thompson finds this a better book than his "radical, incisive, lively in every line". To arrive at this conclusion and mistake taken endorsement, he can only have skipped such very unhelpful and indeed baffling lines as: "The apparent and bewildering choices facing a shopper today relate directly to critical changes in the rhythms of his life", of which there are a fair number in *The Imagery of Power*. Mr Inglis's thesis may be radical and incisive, his prose isn't, and this is a poor restatement of the old Leavis-Thompson case against advertising.

It engages, almost throughout, with a pliant enemy. Mr Inglis sees advertising as a plot against proper values, hatched by predatory and malevolent tycoons. It is the corrupt emblem of the capitalist system, because it is born of competition and ratifies the socio-political status quo. In fact, the only way to stamp it out would be to abolish capitalism as such, and so, in a book harmlessly subtitled "a critique of advertising", we end up requiring the overthrow of the entire political economy. Some people will think this defeatist, in an age when demands for revolution rather than reform have themselves turned into a badge of complacency; advertising should be criticized for what it does, not for what it represents.

It does comparatively few of the things credited to it in *The Imagery of Power*. Like other demagogues, Mr Inglis makes do with a very simplified model of the communications system, in which the power of money—the advertiser's money—is absolute.

He even asserts that advertisers can "filter" the news we read or hear, but never begins to substantiate this reckless claim. Such slanders are liable to take the eye off the real power of the advertiser in the media, which is to withhold his advertising altogether or switch it from one medium or section of one medium to another. But advertisers do not act so fickle because they dislike the way editors run their papers; they do it because they have been persuaded that they are advertising to too few or to the wrong people. The advertiser directly has no say in the content of a medium and should not be blamed for any cheapening or parochialization of it: all he does is to make a newspaper or a television company feel far more than it should over the size of its public.

But the dependence of the media on advertisements is by no means uniform and Mr Inglis has no call to blunder that "advertising is the main source of revenue for all printed periodicals and newspapers" when he has already shown that it isn't in one of his own statistical tables. Dependence is greatest, as it happens, among the kind of publications which stand up most manfully to the pressures Mr Inglis deplores: serious ones with small circulations. Nor does it make sense to talk of dependence on "advertising" as if this advertising were all of one kind; much press advertising is classified advertising, and even Mr Inglis might not want to accuse the advertisers of births and deaths of "filtering" our news.

Altogether, there is far too little

in his manifesto for a proper analysis of such collective terms as "advertising" or "newspaper". Not all advertising comes from the vast and friendly corporations, and no advertising wants to depend on advertising. Things are not as black as he pretends. There is no hint in *The Imagery of Power* that advertising is basically a convention among the people who do it, and could easily shrink to reasonable proportions if the belief of businessmen in its effectiveness were ever broken. A good many advertisers do not advertise because they are sure it works. They do it because other firms do it and they dislike the idea of being the first and possibly the only one to desert. Yet when they run short of funds, they find saving their thought of it in their publicity, and the old, hollow, advertising manager's joke that he knows how the money he spends is wasted but not which half, exposes all too sharply the absence of any conclusive formula for demonstrating that advertising works.

It is easy for it to be shown to seem to work; if a campaign to consumers is followed by larger sales, the argument looks to be over. But this common form of proof resembles the same illicit simplification of publicity's circuits as *The Imagery of Power*, and leaves out the procedures which accompany advertising campaigns. Advertising itself has to be advertised and shopkeepers made to feel that it is they who will be the greatest beneficiaries of the thousands of pounds being spent on promises to their customers. The relationship between retailers and the advertisers must provisionally be sweetened, to the point where the vast shoppers who hope for impartial advice in shops instead get publicity. There is more to the sudden triumph of Brand X than the commercials extolling it on the television screen, and no full account of advertising should neglect these various intermediate practices, whose effect is to further the isolation of the consumer.

The effort and expense put into advertising look absurd when they are measured against the triviality of the decision it is generally intended to influence. Advertising aims to close the impossible gap between a manufacturer's (often excessively pompous) valuation of what he makes and the public valuation of it; what matters a great deal to him matters very little to the rest of us, unless he can somehow inflate its significance at the moment when we are thinking of buying it. Advertising is this at its worst when the manufacturers or services involved are truly indistinguishable: the media turn vacuousness night at the moment go to air-lines or clearing banks, whose search for distinction is impeded, to say the least, by their operation of "agreements" or cartels.

Theoretically "good" advertisements—which may or may not be also "successful"—are those that distinguish goods by isolating some estimable property in them: the others are left trying to project their merits in accordance with the trade's clichés. One of the more ingenious defences of advertising has been that which argues that people actually benefit from advertising, being enriched by the new and improved things which are brought to them. Henry, we may say, would never have wanted a penicillin if it had not been for the advertising which told him that *The Bacteria* had been given a new fine if it was not for the advertising which told him that the new penicillin was better than the old. But the remark and others of this kind could only have left him with a little smile.

Henry is never more discerning than when he anticipates the documents, "fanciful and refined" we could say "vain and shallow". In a Dr Dichter's applied knowledge, as based on the total correspondence of the family documents. Professor Barzun wants us to read the letter, a bit of friendly irony, a part of the "family jokes" contained in the letters was not written to a son of the family; it was sent to a son of the family, who was not to be taken too seriously. However we know the tagline of it and humour: Freud and us to this long ago. To read

There can be few things of which Mr Inglis would not imagine, plausibly and squandering their money, saving it; advertising is a trial choice, not the best of it, not to spend. The best of it, therefore, is not to be taken too seriously. However we know the tagline of it and humour: Freud and us to this long ago. To read

such a letter as a joke is to overlook a whole province of human behaviour. LEON FIDEL, The University of Hawaii.

Penis and Phallus

Sir—Robert Loutham (September 29) says that sociologists now use "penis" to mean the phallic organ and "phallus" the erect organ. This will cause some puzzlement to readers of *Book Sex and the Erotic Fifties* (1969), in which he states that a basic requirement for relieving sexual tension is "putting the penis in the vagina and moving it about until ejaculation occurs". In my knowledge, the only person previously to have advocated introduction of the phallic organ was the Australian philosopher William Chisholm, who commented to me in all ages as an answer to the world's problems (see *The Answer*, 1911).

Whether sociologists are agreed in principle on the alleged distinction, I am in no position to say (though I see no evidence of it in the writings of Kinsey or of Masters and Johnson). In any case, if bodies of professional men wish to put old words to new tasks, that is their own business. My concern (September 15) was that in ordinary discourse two useful words with tradition-

ally distinct meanings are then reduced to one (and pondered) now being used synonymously. Dr Chisholm's final point, that a penis (i.e. phallic organ) can never have more than a biological significance, is too sweeping. In a number of cultures, the circumcised organ signifies a curial social status; and, in some Australian aboriginal tribes, placing one's uncircumcised phallic member in the hand of another is a bonding rite.

L. R. HIATT, Churchill College, Cambridge (CB) 3DS.

House of Stuart

Sir—I wonder if I might be permitted to make a small correction to the very generous comments (September 15) on my book *The Royal House of Stuart*. Your reviewer regretted the lack of a index, which he was kind enough to excuse as "an impossible task". He will, therefore, be very glad to learn that not only is a complete index of names planned but that it will appear as a third volume together with an appendix and corrigenda, appendices and a supplement early next year.

Your reviewer also rightly hints that a further series of volumes dealing with the Stuart lines is contemplated and

I should be very glad to hear from anyone concerning Descartes from any of the natural issue of King Charles II and King James II or any other Prince in line from James VI & I. All information will be welcome and any material found will be carefully copied and returned as quickly as possible.

A. C. ADDINGTON, A Cardiac Close, Harpenden, Hertfordshire.

Unwritten Books

Sir, May I protest Theodore Besterman (August 4) against himself? Van Anhele's *Bibliography of Unwritten Books* is not about unwritten books, but simply about medical treatises which did not reach the stage of publication. The interesting question asked by John Cross (Westport, July 21) remains as curious as it was.

J. R. EVENHUIS, Via Dei Raimi 42, 00185 Rome.

Wodehouse Canon

Sir—The frequent references to the Wodehouse canon in the public prints can only please the aficionados, but keeping the facts in order is becoming

increasingly time-consuming. Your reviewer (September 15) of *I and on the Road*, by Andrew Ruhl and Janice Kenney, should note that the Lord Lindsay to which he alludes is Lawrence, 9th Earl, and that his heir is Lord Bisham. Other points made by your reviewer are debatable, but to discuss them all would be as tedious as Lord Lindsay's younger son, Frederick, who was not his heir, but who married the daughter of an American manufacturer of dog biscuits ("the American dog is becoming more recent conscious").

D. C. DAMANT, 36 Regent Street, Cambridge CB2 1DH.

Lawrence Poems

Sir—Your reviewer (August 25) names "Ballad of Another Aphelia" as "among noteworthy omissions" in my new *Selected Poems of D. H. Lawrence* (Penguin). That omission would indeed be noteworthy if it existed. But the poem is there.

KEITH SAGAR, Extra-Mural Department, University of Manchester, 36 Maltravers Road, Clitheroe BB7 2QH.

"Our reviewer writes: I apologise to Mr Sagar for a noteworthy error.

Primarily a composer, Mr Bowles took to writing books after the publication of *Two Serious Ladies*. The *Shifting Sky*, though artistically inferior, was financially more successful. Mr Bowles is too restless to be a good writer. *Without Shipping* was the title he gave to an early work in which he embarked upon working as a bookseller in his youth.

The important thing was the constant adding of pages to the pile. I decided to write it as it came to me and prime it later. I was afraid that if I stopped to exercise choice, I would also be to consider the piece critically, which I knew would stop the flow.

In the 1930s Mr Bowles had married an attractive red-haired girl named Jane Auer. There was no question of settling down. She juggled along on his travels some of the time and at other remained alone, while he went off to write a score or returned to rehearse and record. During Prohibition Mr Bowles drank because it was illegal, but after repeal he preferred the illegality of marijuana, or *marijuana*, the cannabis jinn, Jane disliked drugs and he disapproved of her heavy drinking, but not apparently so much of the man who was her companion in alcohol. When she produced *Two Serious Ladies*, a novel which was published with critical acclaim, he considered it unpublishable because of its orthography and grammar. He only recognized how happy his married life had been after Jane was stricken by a cerebral haemorrhage.

Mr Herbert, who they all met up in the rather special way: Cecil Beaton was when photographing in the services and factories. Arriving at British Imperial and Commonwealth ports, Mr Herbert laid out entertainments for the Merchant Service which had been confined to the "fighting" forces. He served a brave, if humble, war. For Mr Bowles the war scarcely existed. His membership of the Communist Party was an apolitical shocker, even at his father and father-in-law. His chief activity was to have stickers printed in Spanish, urging the assassination of Trotsky. He was unaffected by the Nazi-Soviet pact, but when Russia was invaded, he tried to resign from the party, but was told: "You can't resign from the Party. You can only be expelled." His reason was that sooner or later the Soviet Union and the United States would be allies. After Pearl Harbor he was examined by the Selective Service (Bonni and rejected (perhaps wisely) on grounds of "psychoneurotic personality").

It autobiographical reads as if it had been written in the same way and bumbled off to the publisher without any later pruning. It is a breathless recital of people met, work done, places visited and even meals eaten (such as might be culled by someone who has kept his appointment diaries over the years). There is seldom a pause for thought, never an enlargement of a major incident or an omission of a minor one. With so many trees and so little wood, Gertrude Stein's "manufactured savage" seems lost in his psychoneurotic jungle. Compared with him, Mr Herbert with his gentle of Tallulah and Mrs Pat and all those high camp stories of gay parties appears the simplest of ex-patriates, exercising in Tangier as Chairman of the People's Dispensary for Sick Animals and Vice-President of the Infant Welfare some of the qualities as second son which he would have needed in Wilton if he had been the first.

To the Editor

George Orwell

Sir—Messrs Constable and Co are shortly to publish a book called *The Unknown Orwell* by Peter Stansky and William Abraham, described as a biography of George Orwell up to the age of thirty.

I wish to point out that this book has been written without my cooperation and without my permission to quote from the work in copyright. In my opinion this book contains mistakes and misstatements. Ruder than let it stand as the only existing biography of George Orwell. I have regretfully decided to go against Orwell's own wishes in the matter and to authorize a full biography which makes use of all the available material. I have asked Professor Bernard Crick, who for some time has been preparing a study of Orwell's political thought, to expand his work to include a biography. I shall of course give him all the help I can and I would ask all George Orwell's friends to do the same.

SONIA ORWELL, London SW7.

Sir—George Orwell in his rejected introduction to *Animal Farm* (September 15) made false statements about the publication of John Reade's *Ten Days that Shook the World*. "British Communists destroyed the original edition... as completely as they could, issued a garbled version from which they eliminated mentions of Trotsky and also omitted the introduction written by Lenin... the act of forgery."

We have compared the following editions: First United States edition, Boni, New York, 1919; Modern Library, New York, 1934; International Publishers, New York, 1934; First CIGK edition, 1926; Second CIGK edition, 1928; Martin Lawrence, 1932 (reprint of 1926 edition); Lawrence & Wishart, 1961 (photo-copy of 1932 edition); Penguin Books, 1966 (from 1961 edition). Lenin's preface is in every edition except the first, and the many references in Trotsky are identical in all these editions from 1919 to 1966. Apart from variations in the format, the only variant editions are the introduction by Crumville Hicks, and the first edition which includes photographs. Persistent doubters may compare these editions for themselves on our premises, by appointment.

RONALD GRAY, Hammesmühl Books, Barnes High Street, London, SW13.

Revising OED

Sir—Though I have worked on the *OED Supplement* (the first volume of which appeared yesterday), I believe it is without prejudice that I can assert it is a magnificent Supplement. But it is only, and intended only to be, a supplement to *OED*, not a revision.

All dictionaries of this general kind

must be in some respects as soon as printed, obsolete. *OED* is now obsolete in so many respects that, without complete revision, it must soon become like Dr Johnson's *Dictionary*, an object of veneration rather than a tool for modern use.

The first section of *OED*, A-Z, was ready for publication in January 1884, that is, nearly ninety years ago; the latest (not A-Z but B-X-L-Z) in April, 1928, that is, over forty years ago. The prime business of the new *Supplement* is to fill the gaps between these dates and the present day. It is the business of *OED* to make good the deficiencies of *OED*, though in some cases it is in competition with some of the many general fields in which the inadequacies of *OED* are in need of repair. Among them, known to me personally through my work as a reader, are the following:

(1) *Anecdotes*. It is widely assumed that many people who stand of a word or usage in *OED* is that word's or usage's first appearance. In fact, of course, it can hardly ever be so, but it is, as the earliest example to band when that section of the Dictionary went to press. An enormous number of "first examples" in *OED* can now be antedated, and important ones of trivial words and usages, and often by centuries.

(2) *Postdatings*. Most "latest examples" in *OED*, even in the later volumes, are nineteenth-century. *OED* can have no indication whether the bulk of words and usages cited continue to be current in even the early twentieth century.

(3) *Readings*. As every dictionary reader knows, two people can read the same book and record almost non-identical lists of words to be found in it. One reader can read a book twice and come up with a different list of words each time. In addition, and little as it becomes me to denigrate my predecessors, many of *OED*'s original readers were inept. I cannot speak for the earliest material, but I know that all readers after, say, 1600 needs to be read again. The amount that has been missed in even the most famous works never ceases to astound.

Even so, one tends to get the impression, when reading *OED*, that it was the giants of literature who formed our language. Any reading in trivia shows this impression to be wrong, and due, no doubt, to the tastes of the earlier readers. But it is clear that extended reading in the lives of past centuries could be as revealing to a revision of *OED* as the reading of a temporary trivia has been to the new *Supplement*.

In addition, the past century has seen the publication of much useful material, especially in the field of diaries and letters. Those covered by the new *Supplement* have mostly been read

to any complete revision, those of earlier periods will have much to offer. (4) *Subjects*. Extended reading is necessarily subject to readers' tastes. One need only consider the kind of people who read for *OED* to guess, usually rightly, what kinds of subjects will be inadequately covered.

(5) *Corrections*. A few examples of words and usages categorized by *DEH* as "obsolete" have often proved to be in later use than recorded; as "rare" have proved to be comparatively common; as "nonce" have proved to be more than that. Whole categories of usage have been capriciously treated or virtually ignored. Words illustrated only by reference to another dictionary or by an elderly lady's recollection or by a made-up "modern" example could now be properly treated. Words missed by *OED* and obsolete before the new *Supplement*'s period could be recorded.

(6) *Spellings*. In several cases words are entered only under spellings now unfamiliar and without cross-reference. (7) *Place of entry*. In several cases, compound words and phrases are entered only under their most unlikely component and without cross-reference. Often this was due, no doubt, to the word or phrase being spotted only after the appropriate place of entry had gone to press. This is now repairable.

All these inadequacies I could document substantively, and they are only the inadequacies that continually strike me as a reader on the periphery of dictionary-making. A professional lexicographer would surely have much to add, and not least, I would suppose, in the philological field where substantial evidence must have accumulated of a kind often to supplement or correct that given in *OED*.

Presumably cost is a major reason for the publishers' failure to put a full revision in hand. This is, in fact, a hard thing to do in a world of a few million serving of public money. It is a desperate one that receive it come readily to mind. As a tentative first proposal I put forward the suggestion of a publicly supported perpetual Trust, charged with the task of continually revising the *Oxford English Dictionary*. I would suggest that, as with the original *OED*, the revision should continually be issued to parts in volumes. We could hardly hope now for a revised first fascicle of A by 1984, the centenary year; but once this had appeared, we might hope that century by century a revised *OED* could, despite the enormous enlargement it would need, be completed.

If anything of this kind should be put in hand, there will obviously be suggestions for doing some or much of the work by computer. It is a plea I would beg the computerers substantially to resist. Those who have worked for the new *Supplement*, like those who worked for the original *OED*, have had so much delight from doing it that to computerize the reading would provide the

clearest possible case of making ending a high quality of life.

The criticisms above do not mean new *Supplement*, or will not be trivially, for decades to come. I am sure that most of them must, in a way, be a kind of a Long Island dentist, certain age. The *OED* has been working hard that is necessary to the famous glory of English and now, it will be a magnificent work. We do not revise it for ourselves, but for the sake of the world.

MARGHANITA L. Capoff Monte, Wilton, N.H. 03093.

See the front-page letter (OED) Supplement and R. W. Field's article on page 1231.

The James

Sir—Jacques Barzun gives text (September 15) of the letter refusing membership to the Academy of Arts and Letters. His "younger and shallower brother" was already seated. I have therefore for readers' interest the final volume in the life of Henry James, to page 1 have "twisted and pressed" account of this letter, as from his own claims. I think the many quotations have been accurately given. I am a reviewer (August 15) an extremely accurate account of the theme of the rivalry to which Professor Barzun exception.

In reality Professor Barzun's letter with my interpretation of it, but with my interpretation of it, he says "It is not a letter of refusal, it is a letter of acceptance." For he then affirms the account of the fraternal rivalry with all previous knowledge, and is not aware that there are various accounts. There are various accounts. There are various accounts. There are various accounts.

Mr Bowles started farther back in his life. The unconquered which his father felt as in Ralph Barton Perry's book, but so far as I am concerned, the first full-length treatment of the life of Henry James.

William was the aggressive one. It was impossible to suppose that he was the case did not go to him. His real error was in not knowing what art, as a template or as a thing to be done for his brother. He was dead to Henry's work.

A second son and no son at all

was so clever that he took his notes in a code to spite his schoolfellows and wrote his work out correctly, but backwards, to enrage his teachers. Hating the outside world, he created his own geography, place-names, even a new planet. Mistakenly gifted, he preferred composition to piano practice, much to his mother's distress; and he wrote secretly in notebooks that were confiscated by his disgusted father. From such parents, he was early abandoned to escape.

His paternal Aunt Adelaide, living in a Japanese apartment in Greenwich Village, introduced him to Miss Moore, head of the Children's Section at the Fifth Avenue Public Library. Miss Moore gave him books and so cultivated his love that by the age of sixteen he was buying the *New Yorker* to read at his grandfather's and disowning translation.

Within a year young Paul had had two surrealist pieces printed in *transition*. After two semesters at the University of Virginia (in which he acquainted himself with *The Waste Land*, Gregorian chant, Brahms and Duke Ellington), he moved to Paris for a year or two. Heads came up and sneezed, but he got on with only \$24, his youth, and his charm between him and starvation. He not only survived, but began to build the young boy network which was to prove for him, with his combination of musical and literary talent, as efficient as the old boy network of any aristocratic second son.

Back in the States, he secured the sympathy of Aaron Copland as his musical mentor before returning to the University of Virginia. Editing a college magazine, he elicited contributions from William Carlos Williams, Nancy Cunard, and Gertrude Stein.

Miss Stein provided his entrée when he returned to Paris. She regarded him "as a sociological exhibit... the first example of my kind... a species then rare, now the commonest of contemporary phenomena, the American suburban child with its unrelenting spleen". Mr Bowles was in fact an example of the archetypal American pioneer, recognized as early as 1820 by Augustus Foster as a restless romantic plunderer, and exemplified in the twentieth century by Jack London and Ernest Hemingway. She told Bowles that he was the most spilt, insensitive, and self-indulgent young man she had ever seen, and his colossal complacency in rejecting all values appalled her.

She made him give her huge white poodle driving-off exercise after his morning sulphur bath. Aptly named Basket, the beast had exhuming the nails, against which Mr Bowles was protected by lecherousness, which Miss Stein called his "faunties", reminding Little Lord Fauntleroy.

As Mr Bowles progressed, as a

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